

सर्वशास्त्रेषु निर्दिष्टं सर्वं सङ्गृह्य लक्षणम् ।

विशेषतस्तु यज्ञेऽपि प्रोक्तं वक्ष्ये समासतः ॥

एकस्मिन्नागमे नोक्ताः प्रायशस्सकलाः क्रियाः ।

तस्मात्संक्षेपतो वक्ष्ये साधकानां हिताय वै ॥

या या क्रियागमेषूक्ताः स्थापनार्थं मनोषिभिः ।

तां तामादाय सन्धाय वक्ष्ये कर्म यथाक्रमम् ॥

The work is a compendium taking materials from various early sources. Gods like Gaṇapati, Viṣṇu, and Śāstā are mentioned and their rituals prescribed. Installation, renovation, rituals, festivals etc., are described by the author. The treatment comes to an end with the following observation :

सम्यक् शास्त्रमधीत्य तत्र गदितं ज्ञात्वाैव कार्या क्रिया

ये कुर्वन्ति ततोऽन्यथा परिभवं यान्त्येव ते कर्मणः ।

सम्यक् तन्त्रमहोदधेः सुविशवं संकीर्णं सर्वक्रिया—

सारं रत्नमिवोद्धृतं पुरुषदाम्भोजप्रसादान्मया ॥

The author warns the priests that unless they train themselves in rituals very hard they are bound to fail. The work is only an epitome of the ocean of writings belonging to the field.

Nārāyaṇan Nampūtiri of Puliyanūr has commented upon the work and a manuscript of the commentary is now available in the Trivandrum Manuscripts Library.

E.V. Rāman Nampūtiri in his introduction to the edition of the work in Malayalam script has postulated a chronology of writers who preceded the author of Tantrasamuccaya as follows.¹ Śrī Śaṅkara, Bhavatrāta, Ravi, Īśānaśivaguru Vilvamaṅgalam, Trivikrama, Nārāyaṇācārya, Rāghavānanda, Mādhava and Vāsudeva. He

considers these ten scholars as forming an array of medieval writers on Tantra before the time of Cennāṣ Nārāyaṇan Nampūtiri. He further conceives a later generation of scholars beginning with the author of *Tantrasamuccaya*.

The rationale behind the postulation of the ten names is as follows: Śaṅkara is the author of *Prapañcasāra*; Bhavatrāta is the grand-father of Ravi, Ravi is the author of *Prayogamañjarī*; Īśānaśivaguru is the author of *Tantrapaddhati*; Vilvamaṅgala and the others are referred to by Vāsudeva whose name appears as last in the list and the author of *Rahasyagopālacintāmaṇi* as his revered predecessors in the field of Tantra literature. It is conjectured that they too must have contributed to the development of Tantra literature in Kerala.

It is against this background that Cennāṣ Nārāyaṇan Nampūtiri produced his practical manual *Tantrasamuccaya* which surpassed others by its brevity, mode of treatment and other qualities.

The successors of Cennāṣ are too many to be listed here. They have produced works of different kind. Some of the important contributions are: *Śeṣasamuccaya* of Śaṅkara, *Anuṣṭhānapaddhati* of Parameśwara; *Tāntrikakriyā* of Kṛṣṇapāśaṇa Vipra, *Anuṣṭhānasamuccaya* of Nārāyaṇa, *Kriyāsaṅgraha* of Śaṅkara, *Kriyāleśasṃṛti* of Nilakaṇṭha, *Śrīkṛṣṇatantra* of Kubera, *Prayogasāra* of Govinda, and *Śivacandrikā* of Vāsudeva.

There are numerous commentaries on Tāntrika texts produced by Kerala writers. So also there are short treatises dealing with certain specific aspects of temple rituals. Most of such works draw freely upon earlier authorities. The aim of the author is to prepare a short manual for a specific purpose rather than composing an original book. Some of these works are known by the

names of Kālitāntṛa, Pratiṣṭhāsangraha, Pṛaṣṭānirvāḥa, Bimbalaṅga, Bhadradiṣṭhā, Mahāgaṇapati, Mātṛsadbhāva, Skandasadbhāva, Balixaipa, Śrīrasamuccaya, Jīrṇoddhāra, Dhvajapraṣṭhā, Kaumārābali, Nārāyaṇātma, Tantrasiddhi, Tātrānuṣṭhānakarma and Dvādaśyārādhana. The above list is only an indication. Almost every topic is treated independently for the ready use of the priest.

The Tantra literature of Kerala is vast by any account. While some of the works were printed, others remain in the form of manuscripts. Some of them are only known as mere names, works having been lost for ever. There is enough scope to compile a history of this interesting religious literature having some bearing on the socio-philosophical aspects.

The Author :

Nārāyaṇa Nampūtiri, the author of the Tantrasamuccaya was a member of an illustrious house of Nampūtiri Brahmins called Cennās. As is usual in Kerala the member of a family is referred to prefixing the family name and thus our author is popularly known as Cennās Nārāyaṇa Nampūtiri. Sometimes the mere mention of the family name is enough to refer to the member and as a result the word Cennās denoting the family name has become the popular name of the author. The simple term Cennās Nampūtiri is referred for the author of the Tantrasamuccaya.

At present it is not easy to identify the family of the author even though there are families of Nampūtiris known under the appellation. It is known that there are two Brahmin houses in the North Malabar region of Kerala possessing the name Cennās. The members of both the houses are well-known scholars proficient in Mantra and Tantra and enjoying Tāntrika rights in many famous temples. T. Ganapati Sastri identifies the author is belonging to one

of the two families mentioned above. But it is held by some that there was a third house in the region having the name Cennās and that our author belonged to that house which in later time became extinct for want of issues. According to this view which has gained acceptance at the hands of the historians of Kerala Sanskrit literature, the original house of Cennās was located at Vanneri in Ponnani Taluk of Kerala. In order to distinguish this house from the other ones having the same name the appellation Peringiri was attached and thus Peringiri Cennās Nārāyaṇan Nampūtiri happens to be the name of the author. At present the family is supposed to have merged with the house of Cennās enjoying the rights of the famous temple at Guruvayur.

Date of the Author :

The work itself has provided reliable evidence regarding the date of the author as well as the details about his family and lineage. Towards the end of the twelfth and last chapter of the work the author has given a stanza which includes a chronogram suggesting his date. The stanza (XII-215) under reference is as follows :

कल्यब्देऽवतिपासु नन्दनयनेऽवम्भोषितक्षयेषु यः
 सम्भूतो भृगुवीतहृदयमुनिपुङ्गवमूले सवेदोऽन्वये ।
 प्राहुर्यस्य जयन्तमङ्गलखण्डे घाम नारायणः
 सोऽयं तन्त्रमिदं व्यग्रद् बहुविश्रुतुर्भूत्य तन्त्रार्णवात् ॥

The date of birth of the author is given as Kali year 4529 equivalent to Christian era 1427-28. The lineage is given as Bhārgavagotra and the name is stated as Nārāyaṇa. The family is referred to Jayantamaṅgala which in Malayalam became popular as Cennās. There is a controversy regarding the interpretation of the stanza among scholars. Some connect the words 'Kalyabdeṣu' etc., with 'vyadhāt' in the last line of the stanza and hold the view that the date suggested is that of the composition of the work. But

the majority is in favour of the natural explanation connecting 'Kalyabdeṣu' etc., with 'yah sambhūtaḥ' and maintain that the date is of the birth of the author. Śaṅkara, the son of the author who composed the Sanskrit commentary called 'Vimarśinī' as well as the author of the Vivaraṇa commentary support the majority view in their comments. The Malayalam commentator who composed the third and last commentary also is in favour of the view. Thus it can be safely concluded that the author was born in 1427-28 A.D. There is no compelling evidence to reject this view.

Works :

Nārāyaṇan Nampūtiri of Cennās family is credited with the authorship of at least three works. All the three are connected with the various aspects of Tantra including architecture. The three works attributed to him are (1) The Tantrasamuccaya, (2) Devālayacandrikā, and (3) Mānavavāstulakṣaṇa, also called Mānuṣyālayacandrikā. Of the three, the Tantrasamuccaya is certainly the best and the other two are complementary treatises of the first.

(1) The Tantrasamuccaya :

The Tantrasamuccaya is a digest in twelve Pāṭalas dealing with the consecration and worship of the major Hindu deities. As stated in the third stanza of the work, it deals with the rituals connected with seven important deities. They are : Viṣṇu, Śiva, Śaṅkaranārāyaṇa, Durgā, Subrahṃanya, Gaṇapati and Śāstā. To avoid repetitions the author has devised a novel way of treatment. First he gives the details with regard to Viṣṇu and then he points out the differences to be noticed in connection with the other Gods. The common features and rituals are applicable to all gods where the special ones related to the particular deity mentioned by name. Thus the work serves the priest to practice rituals connected with the important gods installed in the temples of Kerala.

(2) *Devālayacandrikā* :

An unpublished work *Devālayacandrikā*¹ dealing with the construction of temples and of images is attributed to the authorship of Nārāyaṇa. Manuscripts of the text itself are not available in the Government Oriental Manuscripts Library, Madras.

In this connection Dr. K.V. Sarma observes as follows :
 “There is yet another work which has not so far attracted the attention of scholars : the *Devālayacandrikā* or *Devālayalakṣaṇa*, bearing the same characteristics as the *Manuṣyālayacandrikā*, manuscripts of which are yet to be unearthed. But in the Madras Governmental Oriental Manuscripts Library, there is a detailed Malayalam commentary on this work (No. Mal. D. 245) which contains also a few verses of the text. This text commences with the same introductory verse as the *Manuṣyālayacandrikā*, except for the last line where the subject treated in the work is specified as ‘the construction of temples’ instead of ‘the construction of human residences’, as in the case of the former work.

प्रणम्य विश्वव्यपतिं पितामहं
 निसर्गसिद्धाखिलशिल्पनंपुणम् ।
 मया विविच्यागमसारमीर्यते
 समास्य देवायतनाखिलक्षणम् ॥

The subject dealt with in the work is the construction of temples and images of Gods for worship. After the introductory stanza the author deals with the rules for the selection of a proper site for the shrine. The selected site is then measured and consecrated with ritualistic purifications. Then follows the details regarding the actual construction of the temple. The specifications of outer walls,

1. K.V. Sarma, ‘The *Devālayacandrikā*’, Adyar Library. Bulletin 25, 1961, pp. 382-86.

pillars, sanctum sanctorum, drains, doorways, decorations on the walls, roofings, spires, halls etc. are given. The manuscript ends abruptly with the verse 171, the last subject treated being the idol of Śiva.

The author has composed the work taking verses from the Tantrasamuccaya and adding a few fresh stanzas. Out of the 171 stanzas noted in the available manuscript 140 verses are to be found common to Tantrasamuccaya, 31 stanzas having been added newly to maintain the identity of the work as a separate treatise. The aim of the author is to give a compact idea on the construction of temples to help the flourishing activity of the times when the building of temples was a pious duty of the religious-minded devotees. This feature of making use of the verses of Tantrasamuccaya to form a separate work is to be found in yet another work of the author dealing with the specification of the human residences.

(3) *Mānavavāstulakṣaṇam*

Nārāyaṇa, the author of Tantrasamuccaya has also composed a work styled Mānavavāstulakṣaṇam.¹ It is also known as Manuṣyālayacandrikā. As suggested by the title, the work deals with domestic architecture. Actually this is not an original work, but a compilation taking verses from the earlier treatise and adding a few to give it an identity of its own. The author has added forty-four stanzas in addition to those drawn from the Tantrasamuccaya. The anonymous commentator has stated that the work was composed by the author of the Tāntrika treatise. The work begins with the following stanza :

प्रणम्य विश्वरूपपतिं पितामहं
निसर्गसिद्धामलशिल्पनेपुणम् ॥

1. Ullur. S. Parameswara Iyer, Keralasāhityacaritram, Vol. II, pp. 64-65.

मया विविच्यागमसारमीयंते

समासतो मानववास्तुलक्षणम् ॥

The commentator has stated as follows :

अयं कविः मया तन्त्रसमुच्चये देवालयलक्षणमुक्तं, मनुष्यालयलक्षणं कुत्रापि नोक्तञ्च; तस्मादिदानीं तन्त्रसमुच्चयात् कतिपयपद्यानि यथावकाशमुद्धृत्य तैस्सह चतुश्चत्वारिंशद्भिः श्लोकैर्मनुष्यालयलक्षणं वक्ष्यामीति निश्चित्य तत्रादौ प्रथमेन श्लोकेनेष्टदेवतानमस्कारं चिकीर्षितप्रतिज्ञाञ्चाह ।

The author defines the place fit for building residences of human beings as follows quoting a stanza from the Tantrasamuccaya (I. 30).

गोमर्त्यैः फलपुष्पदुग्धतरुभि

श्चाद्या समा प्रावृत्तवा

स्निग्धा धीररवा प्रदक्षिणजलो-

पेताश्वीजोद्गमा ।

संगेप्ता बहुपांसुरजला

तुल्या च शीतोष्णयोः

श्रेष्ठा भूरधमा समुत्तमिरीता

मिश्रिता मध्यमम् ॥

The work with an old Malayalam commentary is published in the Madras Government Oriental Series No. XXI in the year 1950 under the title Vāstulakṣaṇa and Śilpaviśaya. The work begins with the two stanzas noted above. The Madras editor presumes that the original text must be the one composed by Nīlakaṇṭha Ṭīkṣatu Tirumaṅgalam, though he refrains from asserting the view as final. The edition contains 73 stanzas including those incorporated from the Tantrasamuccaya without referring to the work.

These are the three works attributed to the authorship of Nārāyaṇa Nampūtiri of Cennās. While the first is an authoritative composition, the other two are supplement to the first.

Cennās and his Contemporaries

Nārāyaṇa the author of the Tāntrika treatise flourished at a time when Kerala witnessed great cultural activities under the patronage of worthy rulers. King Mānavikrama of Calicut was the foremost among them. This great patron of letters emulated King Bhoja of Dhārā attracting literary luminaries from all over the south. He himself figured as the hero in many literary composition by the reputed poets of his royal court. Damodarabhaṭṭa of Kāṅkaṣṣeri has composed a drama in seven acts dealing with the marriage of his patron Mānavikrama with the daughter of his own minister. The play called Vasumati-Mānavikrama contains references to the great qualities of the patron :

नेता सर्वगुणोत्तरः पुनरसौ शैलाम्बुराशीश्वरः

प्रौढोऽयञ्च कविः प्रशस्तवचनस्येमा स दामोदरः ।

चित्रं चैव कथा सुधाहहिरिकासब्रह्मचारिण्यहो

रम्येषा च सभा स्वभावमधुरा तत्तद् रसज्ञायिनी ॥

King Mānavikrama presided over an assembly of eighteen or nineteen persons of considerable poetic talent.¹ This assembly is referred to in literary circles as the con-course of 'eighteen and a half poets'. It consisted of nine members of the famous Payyūr family of Nampūtiri Brahmins including the seniormost member, his seven brothers and his son, five Nampūtiri Brahmins of the Tiruvegappura (Asokapura) region, Mullappalli Bhattatiri, Uddanḍa Śāstri, Kāṅkaṣṣeri, Dāmodarabhaṭṭa and Cennās Nampūtiri. A Malayalam poet Punam Nampūtiri was given only the status of a half poet since he was proficient only in the vernacular.

1. Kokilasandēśa of Uddanḍa, Ed. Dr. N. P. Unni, Trivandrum, 1972, p. 13.

The concourse was headed by Rṣiputra Parameśwara I, the senior-most member of the Payyūr family. Uddaṇḍa Śāstri who migrated to Kerala was an illustrious member of the assembly who had married a Nair lady of Jayanta-māṅgala the native place of Cennās Nampūtiri. The scholar hailing from Chinglepet District in the Madras Presidency befriended the author of Tantrasamuccaya and both of them showed mutual respect.

It is believed that Narāyaṇan Nampūtiri of Cennās introduced the famous poet Uddaṇḍa Śāstri, the author of Kokilasandeśa and Mallikāmāruta to King Mānavikrama of Calicut. On that occasion Cennās Nampūtiri composed the following stanza introducing the Tamilian scholar¹.

प्रक्रीडत्कार्तवीर्यार्जुन भुजविधृतो

—मुक्तसोमोद्भवाम्भ-स्सम्भाराभोगडम्भप्रशमनपटुवाग्

गुल्फगम्भीरिमश्रीः । तुण्डीर क्षोणिभागात्तव

खल्लु विषयं हिण्डिनोडण्डसूरि-

स्सोऽयं ते दिक्कम क्षमावर न किमु गतः श्रोत्रियः श्रोत्रदेशम् ॥

Here the local scholar makes an enquiry with his patron to the effect : "Haven't you heard, O! King Mānavikrama, about the great Brahmin scholar Uddaṇḍa possessing the power of composition capable of emulating the tumult and magnitude of the waters of Narmadā, splashed by the playful arms of the great Kārtavīryārjuna coming to your land from the Tuṇḍira region"? Tradition has it that two verses composed by Uddaṇḍa Śāstri are included in the Tantrasamuccaya by its author out of his respect and regard for his friend. In the tenth Paṭala of the Tāntrik treatise, it is ordained that well decorated ladies should

1. V. Rajarajavarma Raja, Keralīyasamskr̥tasāhityacaritam, II ed., Vol. I, Trivandrum, 1964, p. 391 ; Ullūr S, Parameswara Iyer Keralasāhityacaritam, II, edn., Vol. II, Trivandrum, 1962, p. 40.

follow the idol of the deity taken out in procession for the sacred bath at the conclusion of festivals. They should hold lamps. The stanza IX.230 of the *Tantrasamuccaya* gives a glowing description of the procession as follows :

शङ्खप्रेङ्खलचटुलपटहोत्तालतालोरभेरो-

रङ्गच्छङ्गोड्डमरडमरुदीप्तवीणाप्रवीणाः ।

ढक्काडुक्काविरलमुरलीकर्मठाश्चाभियायुः

स्फायद्दीपास्तमिह महितोद्दामहेला महेलाः ॥

The stanza is credited to Uddanḍa who must have composed it on seeing the sacred procession of the image in Kerala temples. The second stanza purported to have been composed by Uddanḍa is found quoted by the author of *Tantrasamuccaya* in VIII.82 is follows :

व्यथितकथित वृक्षत्वक्करीषं सुदग्धं

भसितमिह समुक्तं भगदुर्गाहरीशे ।

इह महिषनिहन्त्र्यां खादिरत्वक्पदे तु

द्विजवरतरुक्लकं योजनीयं वदन्ति ॥

The above verse ordains that the sacred ashes are to put in to the pots in connection with the ritualistic worship of Śiva, Durgā and Śāṅkaranārāyaṇa. The mode of preparing the ashes is detailed in the stanza.

Appan Tampurān, a well-known authority has in an article contributed to *Rasikarāñjini*, a standard journal of Kerala has narrated a story in which the mutual regard and contact between Cennās and Uddanḍa Śāstri happened to visit the house of Cennās while the latter was composing the *Tantrasamuccaya*. Śāstri was amazed at the poetic talent of the Nampūtiri Brahmin especially in the matter of condensation of a detail in the frame work of a short stanza. He himself offered to compose two stanzas expressing the ideas in brief to suit the style of the Nampūtiri Brahmin if the latter spells out his requirement. Cennās did so and Śāstri tried to versify the same. But even after composing

one and a half stanzas, much of the ideas remained outside the scope. He acknowledged his inability and handed over the composition to the Nampūtiri Brahmin who completed the second stanza by condensing the whole idea in the remaining two lines of the half verse of Uddanḍa Śāstri.

According to a tradition Cennās happened to offend his patron Mānavikrama by composing certain stanzas casting aspersions on him. The King naturally became offended by the unbecoming act of his protege. Later he relented and commanded the Brahmin scholar to expiate for the sin. The expiation was of a novel type and the Brahmin was asked to compose a treatise on Tantra and it resulted in the composition of *Tantrasamuccaya*¹. The Brahmin of Mullappalli house was given another type of punishment for the same offence in the shape of taking the purse containing the prize money in the assembly of better scholars who deserve it. Needless to say that it is a humiliation for a scholar to claim the prize which he does not deserve and that too when deserving people are there to witness it. Whatever may be the provocation or inspiration, Cennās has composed a very useful and practical manual on temple rituals for the use of the priests of the Kerala temples.

-
1. V. Rajarajavarma Raja op. cit. p. 387; Ullur S. Parameswara Iyer, op. cit. p. 64. It may be noted here that Dr. N.V. Mallayya has prepared a monograph for his Doctoral degree based on the architectural aspect of the work.

TANTRASAMUCCAYA—A STUDY

Introduction

The Tantrasamuccaya is a unique work dealing with temples and the rituals connected with the construction as well as with the rituals of worship. The Tantra literature treats of a host of subjects such as creation, destruction, worship of God, attainment of superhuman faculties, four modes of union with the God and such other allied topics. The present treatise is a very popular and authoritative manual and as the very title suggests, a compilation of all essential topics elaborately dealt with in several earlier works in the field. Even at present the priests in the Kerala temples closely follow the prescriptions of the Tantrasamuccaya. Not only the daily rituals to be practised are enumerated, but also the details regarding the construction and consecration are elaborately described. The importance of the work as a manual in all matters connected with Kerala temples cannot be overestimated.

The work is divided into twelve Paṭalas in each of which certain important topics are discussed from the point of view of a practising priest. A general sketch of the topics in the twelve sections may be given as follows: (i) Details regarding the selection of a Guru, the selection of the site for the construction of the temple, the ceremony called Vāstubali to purify the site, the depositing ceremony of the Nidhikalaśa,—a potful of riches, laying of the bricks, the placing of the foundation stone and the selection of suitable granite for the construction. (ii) Characteristics of the temple proper called Prāsāda, its measurements, the details of the construction, the characteristics of the idol and its seat, types of idols and their measurements, Bali-pīthas—the oblation stones and the measurements of the five fold fortifications. (iii) Purification of the site, sowing of the seeds in the site to test its fertility, preparation of the idol, ceremonies connected with the cleaning of the temple,

placing of the idol in water and its further purification and related rituals. (iv) The purification of the Maṇḍapas—the temple halls, offering of oblations to minor deities that guard the inner part of the shrine, the deities that guard the gate-ways, purification of the spot where the ceremonies with the Kalaśas or pots filled with sanctified water are placed, kindling of the sacred fire, worship of the bed to place the idol horizontally before installing it, and bathing of the idol with potfuls of sanctified water. (v) The purification of the preceptor, conception of the conversion of the physical body of the priest into a body of fire, depositing of akṣaras or letters of the alphabet in the various parts of the body, offering of oblations in the sacrificial fire in connection with the ceremony of installation. (vi) Consecration of the idol, the ceremony of depositing jewels in the hole in the seat in which the idol is to be fixed, the application of Aṣṭabandha—a particular paste which keeps the idol fixed, the installation of the seven mothers, conception of a servant to the deity to remove the left-overs of the offering, installation of the Mahābalipītha and of the flag staff, and the purification of the deity. (vii). The details of the daily services, the purifications of the soul by the priest, meditation of various kinds, worship of the deity offering sixteen articles, incenses, flowers, food and principal offering of meals etc. (viii) Filling of pots with twenty-five articles and water, their purifications modes of Kalaśa in respect of different deities like Śiva, Durgā, Subrahmaṇya, Gaṇapati, Śāstā and Śaṅkaraṇārāyaṇa. (ix) Conduct of the festival, erection of the flag staff, oblations to Bhūtas, special oblation to the deity, propitiation of the seven mothers, ceremonial sleep of the deity, preparation for the sacred bath, procession and ceremonial bath marking the end of the festival. (x) Expiations of various kinds to remove bad effects due to the failure of performing proper daily rituals etc., and purification rite

called Catuṣuddhi with rites, viz., washing, flooding bathing and sprinkling of the idol. Another purification, in which sanctified water from four pots is poured on the idol thrice. (xi) Rituals connected with the renovation and reconstruction of the temple mansions, the idol, its seats etc. Refixation of idol with Aṣṭabandha—a kind of specially prepared wax. (xii) Miscellaneous topics, additional rituals, hand poses for rites, specifications for making sacrificial utensils and diagrams for worship.

Given above is only an indication of the main topics dealt with in the twelve sections. Based on the subject matter the twelve sections may be designated as Kṣetrabhūlakṣaṇa, Prāsādalakṣaṇa, Bimbalakṣaṇa, Maṇḍapa-samskāra, Bimbaśuddhi, Pratiṣṭhā, Nityapūjā, Kalāśasnāna, Utsavavidhi, Prāyaścitta, Jñānoddhāra and Mantroddhāra. These functions are prescribed mainly with regard to the seven deities mentioned in the work.

The work altogether contains 1801 stanza in the twelve sections. The stanzas are composed in different metres and they vary in number in each Paṭala respectively as given under : 137, 150, 83, 116, 148, 141, 142, 197, 240, 106, 124, and 217. The stanzas occurring at the end of each of the sections contain indication of the subject matter dealt with therein.

Contents

The first Paṭala is concluded with the following stanza wherein the scope of the section is indicated :

इति तन्वत्समुच्चयेऽवकोर्वी -

ग्रहवास्त्वष्टिनिघोष्टकाक्रियादयः ।

सहर्गभशिलाहूतिप्रकारः

प्रथमोऽयं पटलः प्रगुम्भितोऽभूत् ॥

The author begins the work paying obeisance to Supreme God manifesting an assemblage of six qualities or properties

such as Jñāna, Santoṣa, Nityatva etc., which he assumes for the benefit of the devotees who worship Him with extreme devotion. They offer Gandha, Puṣpa, Dīpa, Jala, and Naivedya, which form the essentials for the daily services of the deity. Then the author salutes his preceptor Divākara and pays homage to his father Ravi both of whom are likened to the Sun God since they helped to blossom his heart likened to a lotus. It is with their warm blessing that he could compose the *Tantrasamuccaya*. He is to narrate the modes of worship, both general and particular to the deities, viz., Viṣṇu, Śiva, Śaṅkaranārāyaṇa, Durgā, Subrahmaṇya, Gaṇapati and Śāstā—all of whom manifest the aspects of the Supreme Being.

The first item in the text proper is the selection of the preceptor. His qualifications are spelled out stating that he should be a Brahmin born of an illustrious family and proficient in Vedas and Āgamas. His routine life style should be pure by the observance of duties enjoined to him. Having decided to establish a temple, the selection of the site should be carefully made testing the nature of the earth according to the specifications. Now the effort will be to purify the spot by various rituals to please the deity supposed to occupy the plot. In all 32 deities are supposed to occupy the selected spot in a particular order according to the requirement of the deity to be installed in the site. After protecting the site a pit should be dug, in which gold, jewels and other valuables should be deposited to ensure the prosperity of the region. Laying of the foundation stone should be preceded by various rites employing different Mantras. Bricks should be properly arranged after respective rituals. Garbhanyāsa—the placing of a vessel conceived as the womb in which the whole universe is enshrined is then performed. The last major topic in the section is with regard to the selection of granite which belongs the three genders viz., masculine, feminine and

neuter. The quality of the acceptable stone is narrated here. After this the preceptor should sleep in front of the idol, praying to the God to bless him with the possibility of a dream having favourable effects. If on the other hand he experiences a bad dream expiatory ceremonies should be performed.

(2)

The last stanza of the second Paṭala summarises contents of the section as follows :

इति तन्त्रसमुच्चये द्वितीयः

पटलो बशितदेवघिण्यलक्ष्मा ।

परिमण्डपद्विम्बलिङ्गपीठा-

दिकक्षुत्पुशिततमन्वितः समाप्तः ॥

From the stanza it may be seen that the temple proper is the main topic of the section. Details of the construction of the temples are provided along with the dimensions such as height, width, length etc. On the basis of its size the Prāsāda is divided into two varieties as Alpaprāsāda and Mahāprāsāda. Each of them has a good number of varieties based on the varied measurements and structure. All temples should normally face either the east or the west to get the full benefit of the sun rays. Height of the temple also varies. The Adhiṣṭhāna is the lowest part called the basement over which the pillars are erected and in fact the whole edifice rests on this. Next to the basement the pillars assume importance and they are of the different kinds on the basis of their shape and ornamentation. Prastāra is the third main part of the structure and there are several types of such beams which connect the pillars. The next major items are the Śikhara and the Stūpikā, the first being the roof of the building consisting of rafters while the second is the pinnacle—the top-most element of the roof. The Mahāprāsādas have four varieties. The temples are of different shapes such as square, rectangular, hexagonal,

octagonal, circular, elliptical and aspidal. The three main styles are known as Nāgara, Drāviḍa and Vesara. That which is square from the basement to the top is Nāgara while that which is hexagonal or octagonal from the neck to the top is considered as Drāviḍa. Vesara is the circular one from the basement or neck of the edifice upto the top. Then there are five quadrangles in between the different walls surrounding the sanctum sanctorum and they are known as Pañcaprākāras. In front of the shrine is the Maṇḍapa—an ante-chamber. In between the Prākāras the Balipithas are located. The latter section of the division deals with different kinds of images divided into three types as Uttama, Madhyama and Adhama with varied measurements. Each image is to be properly ornamented. The specifications of the līṅga of Śiva also are provided as having seventeen varieties.

(3)

The last stanza of the third Patala indicates the subject matter as follows :

इति तन्त्रसमुच्चये तृतीयः

पटलो मङ्गलश्रीजरोपनादयः ।

जलवासनवास्तुयागविध्या-

स्तवकुम्भार्चनचर्चितः प्रणीतः ॥

The sowing of the seeds and placing of the idol in water are detailed at first. The purification of the site, and the ceremonial bath of the idol are then enumerated.

The plot selected for the construction of the building should be tilled for sowing certain specific seeds to ascertain the quality of the earth. Then the site is purified with special rites. The idol once prepared is to be taken to a river or tank for immersion as a part of purification. The temple once constructed is handed over to the priest for further rites like purification and protection from evil effects by performing sacrificial acts. The deities occupying the site are given suitable oblations. Before the actual

installation of the idol, it has to be worshipped differently according to the different deities. Potfuls of sanctified water is used in such rituals.

(4)

The contents of the fourth chapter are indicated by the author in the last stanza of the section as follows :

इति तन्त्रसमुच्चये तुरीयः

पटलो

मण्डपसंस्क्रियाक्रमादयः ।

कथितः कलशेशवह्निशय्या-

विधिमान् विम्बविशुद्धिविष्णुपेतः ॥

Accordingly the section deals with the purificatory rites of the halls in the temples and of the spot where the pots to be placed. Rites in connection with the kindling of sacred fire the rituals for placing the image horizontally and the modes of worship including ceremonial bath etc., are also discussed here.

Adhivāsamaṇḍana is a separate structure in which the purification of the image is performed. It should be properly decorated and purified using different materials like sacred water etc. All the four archways of the hall should be covered with sprouts from auspicious trees adorned with wreaths. The deities guarding the archways should be properly worshipped differently in the case of different Gods. Pots are to be filled up with water and various jewels. After preparing a diagram of Svastika the sanctified pot should be placed. Then follow various rituals. Sacred fire is to be kindled in the sacrificial pit using appropriate hymns for each of the deities. Ghee is poured into the fire so kindled and it is conceived as Garbhādhāna—the sacred pregnancy. Then follows sixteen rites called Ṣoḍaśasamskāras beginning from Garbhādhāna to Agnyādhāna—the same as those performed by a Brahmin householder. The rituals differ according to the various sects

like Āśvalāyana, Bodhāyana and Kauṣītaka. After the rituals the propitiation of the fire is concluded. Then a sacred bed is prepared for placing the idol horizontally, using different materials according to the likings of the particular God. Mattresses and pillows filled with cotton and covered with silken clothes are often used. The bed also should be worshipped with rituals. Preparatory rites for the sleep of the God are then performed. Ghee, honey, milk, water, etc., are also placed near the God for his consumption. In the course of the sacred bath, materials like earth, bark of tree etc., may be used to clean the idol. The eyes of the deity should be cleansed properly. Purification of the idol using potsful of water is then carried out. After decorating the image with a pair of clothes, things like golden sacred-thread, sandal paste, flowers, garlands and the five auspicious articles should be presented. They are : a pair of chowries, an umbrella, collyrium, mirror and a pair of foot-wear. The image is to be taken around the Maṇḍana in procession before it is placed inside and laid to rest on the bed.

(5)

The fifth Pātala deals with the basic conceptions of divinity such as the meditation of the priest before the ceremony of installation as expressed in the last stanza as follows :

इति तन्त्रसमुच्चये समाप्ति

समवाप्तः षट्कोऽत्र पञ्चमोऽभूत् ।

निजभावनमन्त्र विम्बपीठः-

प्रधिवासाचनतद्भूतादि युक्तः ॥

On the day of the installation the priest should take an early bath and purify himself touching the various parts of the body like head, heart and chest, using Mantras in addition to paying obeisance to deities like Śiva and Gaṇapati. After ensuring protection from evil forces by

enclosing the quarters by Mantras, he should identify himself with the Supreme Soul. Then follow his meditation and Lipi-nyāsa by which the sacred alphabets are put in the different limbs of his body. He should perform Pratiṣṭhāhoma and Adhivāsahoma—two preliminary rites for the consecration of the image and its purification. Another rite to ensure success is also to be performed before the priest is to spend the night in meditation in front of the idol. He should listen to holy texts and spend the day and night as on a festival all the while meditating upon the true nature of the God.

(6)

The actual ceremony of installation is the main topic of the sixth Paṭala. The content of the section is enumerated as follows in the last stanza :

इति तन्त्रसमुच्चये रहस्या-

गमसारः षट्पलः समापि षष्ठः ।

प्रकटीकृतपादपीठगीठ -

प्रतिमावारकपीठिकाप्रतिष्ठः ॥

The installation ceremony as prescribed in the Āgamas is enumerated on detail. The first item is the fixing of the seat or base in which the image is to be erected. Seated in the stairs to the sanctum sanctorium the priest should worship the pedestal forming the base which is to be conceived as the temple itself. Celestials and other superhuman powers are to be propitiated with offerings of oblations on that occasion. Costly jewels are to be deposited in the pit of the seat in which the idol is to be erected. The materials to be deposited vary according to deities and include jewels, seeds, minerals, metals, grains of various kinds, coral, collyrium etc. For some deities replicas of lotus, elephant, peacock, rat, tortoise and weapons of various kinds made of gold, silver, copper and other metals may be deposited similarly. Then the granite seat should

be worshipped using specific Mantras and it may be kept covered by a red cloth. At the auspicious time fixed for the ceremony the idol may be taken around the sanctum and carried inside for consecration. To the accompaniment of Mantras, the cloth covering the seat is removed and the idol is lifted up by several priests. It is to be taken around the seat twice before fixing it in the pit filled with jewels and other materials. The priests should invoke the presence of divinity on the idol. In order to properly fix the idol a special kind of wax called *Aṣṭabandha* is prepared and fixed around the cavities of the base of the image and the seat. The priests should repeat hymns for the invocation of the divine power on the image in accordance with the deities installed. The God is conceived as possessing a form represented by the particular image. Oblations are offered to the deity and presents are given away to Brahmins. Then the seven mothers are also installed to the right of the sanctum. A deity called *Nirmālyadhārī* conceived as servant to the God with the duty of removing the left-overs, is also installed and worshipped. He can be represented by an image, a *liṅga* or a small *Balipīṭha* – an oblation stone. A huge oblation stone is instituted just outside the circular court surrounding the sanctum. Special rites are prescribed for its construction and installation since many attendant deities are considered to be present there to receive oblations. Erection of the flag staff is carried out with special rites after seeking the permission of the God. At the top of the long staff a small image of the vehicles of Gods such as *Garuḍa*, *Vṛṣabha*, *Mayūra*, etc., is fixed. After the erection the flag staff is worshipped with a number of rituals. The functions should be performed for three consecutive days with special rituals and oblations. All such functions are to be carried out with appropriate rituals and Mantras prescribed for various deities.

(7)

The seventh Paṭala is devoted to the narration of the daily services connected with the temples. This is referred to in the final verse of the section as given under :

इति तन्त्रसमुच्चये धृतार्चा-
 क्रमसिद्धये रविजन्मसम्प्रणीते ।
 पटलः प्रतिपादितात्मदेवा-
 र्चनकर्मणि च सप्तमः समाप्तः ॥

The priest after taking his bath goes to the temple, propitiates the deities guarding the door and enters the sanctum sanctorum for daily rituals. He invokes the presence of the divinity with proper Mantras and specific hand poses for each item. Then he fills up the conch with water and sanctifies it. With that water the priest purifies the sanctum sanctorum, the materials collected there and himself. Worship is performed offering flowers to the God. Incenses and burning lamps are offered to the God as a part of the ritual. Five different hand poses called Āvāhanī, Samsthāpanī, Sannirodhanī, Sannidhāpanī and Prasādanī are employed for the purposes of invocation, sustenance, propitiation etc., of the God. The particular form of the God conceived in this image is mediated upon by the priest on this occasion. Sixteen kinds of offerings technically known as Ṣoḍaśopacāra are made to please the God. Offering of the seat, act of welcome, water for washing the feet, light refreshments, facility for bath, cloth for the guest, ornaments for his use, fragrant flowers, incenses, burning of lamp, oblations, obeisance in worship and such other items are indicated by the term. Each item is given separately one after the other and at the end of each the priest should wash his hands with the water from the conch. The same is to be given to the attendants separating them from the master. As the waves are considered different from the sea and as the embers are treated separately from the fire,

the attendants are given an identity of their own. These attendants are to be located in the different places of the court-yard so as to form some kind of fortification at several levels. The oblations to be offered to the deity are to be arranged in vessels made of gold, silver etc.

The food offered to the God is conceived as nectar. The five Mantras used by Brahmins as a prelude to partaking the food are to be employed while giving food to the deity. From the offerings those elements which constitute the faeces and minerals are removed and only the essence is conceived as the food. In *Mānasapūjā*, six items are to be offered, again only the essence is conceived. The tongue, nose, ear, navel, eye and mouth are to be satiated with the subtle elements respectively of water, earth, ether, air, fire and again water. They are represented by *jala*, *gandha*, *oṣṣa*, *dhūpa*, *dīpa* and *naivedya*. After this the door of the sanctum sanctorum is closed for some time and the priest comes out and occupies the *Maṇḍapa* to perform other rites. After washing his feet and muttering some Mantras he prostrates himself in the *Maṇḍapa* before the God. Again securing the permission of the deities guarding the door he enters the sanctum for further rites. After giving water to the God, food items like sweet cakes, parched rice etc., are offered to the accompaniment of the beating of the drum by temple servants. Having pleased the God by these offerings the *tīrtha*—the sanctified water, is prepared as coming from the potful of nectar held by the right hand of the deity. The rites are concluded with Mantras and hand poses by which the God conceived in the shrine is propitiated.

(8)

The eighth section is mainly devoted to the purification by pouring potfuls of sanctified water as noticed by the author in the last verse.

इति तन्त्रसमुच्चये समुद्यद्-

घटसंख्यापरिकल्पनाप्रकारः ।

पटलः कलशप्रसाधनैतत्—

स्नपनाख्यानपरोष्ठमः समाप्तः ॥

On the fourth day of the installation of image *Kalāśasnāna*—bathing the idol with potfuls of sanctified water, is scheduled. Here again the sacred ceremony of the sowing of seed is necessary. Various diagrams made of flours of different colours are to be drawn and the pots are to be placed in the columns of the diagram. There should be separate designs for *Brahmakalāśas*—the major pots and *Parikalāśas*—the minor pots. These pots can be made of gold, silver, copper or mud as the case may be. The main pot is conceived as *Brahmāṇḍa* and worshipped with due importance. The pots should be filled with sacred water and their mouth should be covered with fresh clothes. The major and minor pots are then worshipped conceiving them as God. The major pots are to be filled up with various substances like products of the cow, precious stones, models made in precious metals of the weapons, vehicles etc., of the particular deity, and also golden and silver tortoises and fishes. Various medicinal herbs are also used as substances for this purpose. The minor pots are filled up with water alone. The water for this should be collected from eight sources like sea, river, springs, lake, tank, anicut, well and deep pool. Such pots can also be filled up with materials like milk, ghee, curd, oil, juice of sugarcane, molasses, honey etc.

The priest should enter the sanctum and present eight auspicious objects called *Aṣṭamāṅgalya* to the God. He should pour *Pañcagavya* over the idol. In the case of *Viṣṇu* oil is to be anointed on the image. Using powdered leaves the priest should take away the oil and then pour

water over the image. Offering of Pāyasam is the next item. After giving water, a burning lamp with many wicks may be waved around the image several times to conclude the ritual. The attendant deities should also be propitiated to please the God by giving them oblations in the course of the rite called Śrībhūtabali.

(9)

The celebration of the festival forms the main topic of the ninth Paṭala as indicated by the following verse :

इति तन्त्रसमुच्चये ष्वजेज्या-

बलिसवेशनतैथिकाक्रियादयः ।

नवमोऽनवमार्थदायिदेवो-

त्सववादी पटलः प्रगुम्फितोऽभूत् ॥

Festival should be celebrated every year for allround prosperity of people. The duration should be between seven to twelve days, the last day being the asterism which the deity is fond of. The day of the installation can also be taken as the last day. The preceptor should propitiate the deity and seek his permission for the celebration. Where there is no permanent flag staff one made of a long wooden pole may be fixed. Before erecting it proper decorations should be done, and a beautiful flag should be hoisted to its top. Similar flags may be hoisted in the different quarters. From the second day onwards upto the final day there should be worship in all the three junctures of the day. Śrībhūtabali, offerings to the attendants, should be performed twice a day. Special rites and offerings, beating of drums to attract the Bhūtas and attendant deities etc., may be made according to the deity installed in a particular shrine. Utsavabali is an important item performed on almost everyday of the festival.

For the conduct of this rite the priest obtains permission

from the God. Then he gives oblation to deities like the guards who protect the sanctum, the mother goddesses numbering seven each located at both the sides, the ten lords of the quarters and other attendants consecrated within the court-yards of the different fortification. A junior priest takes out a portable image out of the sanctum sanctorum and carries it along. The main priest gives oblations in its presence. As referred to earlier, oblations are given to divine mothers seven of them located in the southern side and the others in the northern side of the idol consecrated as facing the east. The mothers in the south are : Brahmāṇī, Māheśvarī, Kumārī, Vaiṣṇavī Vārāhī, Indrāṇī and Cāmuṇḍī. Virabhadra and Gaṇapati protect them on both sides. The mothers consecrated in the north are : Vāgiśvarī, Kriyā, Kīrti, Lakṣmī, Sṛṣṭi, Vidyā and Śānti. Śrīdhara and Aśvamukha afford them protection guarding them from both sides. The ten lords of the quarters who receive oblations are : Indra, Agni, Yama, Niṭi, Varuṇa, Soma, Vāyu, Īśana, Brahmā and Ananta. After propitiating these deities located within the inner circles of the shrine, the priest goes to the outer circle for the same purpose. Here he worships the deity guarding the flag staff and other Bhūtas and concludes with the offering to Kṣetrapāla. The priest then returns to the sanctum sanctorum and transfers the divine power from the Balibimba—the portable image to the main idol fixed there and seeks indulgence for his shortcomings.

The festival should be of a grand scale. Feeding of Brahmins, decorations of the shrine with garlands and burning lamps, accompaniment of different musical instruments etc., should be its feature. On the eve of the penultimate day of the ceremonial bath the deity may be taken in procession to the limit of the village to take part in a hunt. Some warriors holding weapons like bow and arrow assemble there for the ceremonial hunt of the

deity. Here again the God is represented by the portable image called Balibimba. As usual on returning to the temple the priest should transfer the divine power from the portable to the fixed idol. Then the God is laid in a bed for the night. Next morning the God is to be woken up and bathed accordingly. After the rituals of the day, arrangements are made for the sacred bath called Āratu to culminate the festival. Before setting out from the shrine with portable image, oblations are to be given to the attendant deities. The procession should be on a grand scale. Musical and percussion instruments peculiar to Kerala are used by experts. Ladies holding burning lamps attend the deity through out the procession route. Pañcavādyā the playing of the five instruments at the same time should be a feature of the ceremony. Devotees should hail the glory of the deity using appropriate words. On reaching the banks of the ghat fixed for the sacred bath the deity should be offered further worship. The priest muttering the appropriate Mantras should dip into the water thrice holding the idol. This should be done twice. Then the God is dried with clothes and decorated with garlands, cloth etc. After returning to the shrine the festival is concluded once again offering oblations to the attendant deities conducting the ceremony called Śrībhūtabali.

(10)

The tenth Paṭala is set apart for expiatory ceremonies of various kinds for the shortcomings and evil effects as indicated in the last stanza :

इति तन्त्रसमुच्चये श्रुतार्चा-

कमधुप्लवे

रविजन्मसंप्रणीते ।

प्रकटोदितनिष्क्रियाकलापः

पटलोऽभूद् दशमोऽपि संप्रपूर्णः ॥

The rites of propitiation and atonement are noted here to remove the bad effects of the misdeeds of omission and commission that happened inadvertently.

Niṣkṛti—the expiatory rites should be done when pollution of different types occur or the devotees suffer from bad effects. Occurrence of birth and death within the temple campus, entrance of animals like dog, jackal and such creatures near the lamp-stand, entry of cat, hare and other animal within the inner court-yard, presence of serpents and rats within the sanctum sanctorum etc., calls for expiations of several kinds. Similarly people of the lower caste should not enter the inner quadrangle of the shrine. Failure to perform daily services also calls for purifications. Fall of the idol and breaking of its limbs, occurrence of the ant-hill, growth of mushrooms, and honey combs on the image also necessitates expiation. Purification of a spot is of seven kinds like Khanana (digging), Harāṇa (removal of the soil), Dāhana (burning with fire), Pūraṇa (filling with new soil), Gonivasana (the stalling of cows and feeding of them), Viprocchiṣṭam (feeding Brahmins on the affected ground), and Gavya (sprinkling with the five fold products of the cow). For this materials like Kuśa grass, earth from river-beds and fields, cow-pen etc., are needed. The rites commence with the purification of the preceptor who is required to take his bath and to put on new clothes

Altogether there are seven types of purifications prescribed for the idol as under : (1) Kṣālaṇa (washing), (2) Plāvana (flooding), (3) Snāna (bathing), (4) Mārjana (brushing), (5) Dhārā (streaming), (6) Avagāha (immersion) and (7) Seka (pouring of water). These processes are for Bimbaśuddhi—purification of the idol. The first four steps combined are known as Catuḥśuddhi which requires four pots of water which are filled with various substances like Kuśa grass, grains of paddy, barks of the four milky trees, flowers, gold, fruits and Aṣṭagandha. When a serious pollution occurs

Mahācatuḥśuddhi is performed in addition to the first. Here again four potfuls of water immersed with several substances are needed. The idol is treated separately three times with the contents of each pot and bathed finally with the water contained in them. For Dhārā which consists of causing a stream of liquid to flow on the head of the idol for about three hours or more as needed, several materials like water, perfumed water, milk and ghee are used. Avagāha—the immersion of the idol in Pañcagavya could be done severally or together. Each of the five products of the cow may be filled in a tub and the idol immersed in each for a day. The other way is to prepare the Pañcagavya mixture in a tub and to immerse the idol. The other acts of purification include Pañcaka and Mahāpañcaka for both five potfuls of sacred water is necessary. After purifying the idol in this process, the divine principle in the idol which at the preliminary stage was transferred into the body of the worshipper is retransferred to the idol. Then worship is performed to the idol and it is bathed with the contents of the five pots. Samprokṣaṇa is the purificatory rite in which four potfuls of sanctified water is prepared and then sprayed into the different parts of the temple campus. For the purpose of purification two kinds of Kalaśas—potfuls of substances—are employed. In the first, pure water forms the substance while in the other costly materials are put. The concept of various principles are made use of in this rite.

Offering of substances in a sacrificial pit kindled with fire is yet another mode of expiation. This varies according to the deities.

(11)

The penultimate chapter is of great importance as far as the temple structure is concerned.

इति तन्त्रसमुच्चये श्रुतार्चा
 क्रमसिद्धयै रविजन्मसम्प्रणीते ।
 दशमः सुसमापितः सहैकः
 पदलो जीर्णसमुद्भूतिक्रियाश्च ॥

Temples and idols are consecrated to last long. When they require renovation due to the ravages to time and other factors, steps should be taken for renovating both. Temples should be rebuilt as of old and a fresh idol may be made with the same features and measurements. During the period of this renovation the old idol should be replaced by a new temporary idol made of metals or wood. The new temporary shrine called Bālālaya may be made within the temple campus or near to it as required for renovation. Almost all rituals for the originals consecration should be performed for this also. The divinity is of course transferred from the old idol to the temporary one till the renovated fresh idol with the original specification is ready. Before launching the scheme the scholars of the region should be consulted and their permission obtained. They are to decide the new date for the fresh consecration of the renovated shrine. The permission of the deity as well as of the attendant Gods may also be sought by proper ceremonies.

To lift the old idol from its seat the services of a bull can be required. After removing the aspects of divinity the idol should be taken in a procession and left immersed in the depth of a river or lake for ever. Other items like seat, etc., if broken or rendered useless should also be thrown similarly in deep water. The new idol should be properly consecrated and worshipped. Once the final idol is installed the temporary one should be discarded. If it was made of wood it should be burnt and metal idol should be melted and presented to the preceptor.

Sometimes the renovation can be in parts. There again the process is the same. Fixing the idol with fresh wax called Aṣṭagandha also comes under the category of renovation. This comparatively is a minor repair needing limited time and expenses. This paste is made of eight substances like conch-shell, lac, fruit of Āmalaka, cotton etc., pound together in specific propositions. When the idol is not made of a single

stone, but consisting of the mixture of several particles, as in the case of one made of Śālagramas, the renovation ceremony shows some difference. Otherwise the rituals are the same.

(12)

The twelfth and last chapter treats of miscellaneous topics connected with temple worship.

इति तन्त्रसमुच्चये श्रुतार्चा-
क्रमगुप्त्यै रविजन्मसम्प्रणीते ।
पटलः परिशिष्टकर्मवादी
वशमोऽभूद् द्विपुरस्सरः समाप्तः ॥

The subjects treated in this section are the ways and means for fixing the direction like east and west, the location for fixing the idol, the measurements for making the three types vessels for keeping the seeds etc., the specifications of the sacrificial pit for Homa, ladles for taking ghee; the requirements of sacrificial materials and the designs and formation of sacred diagrams. The section also deals with certain basic principles. The initiation of the disciple to Mantras forms an important topic discussed here. The pronunciation of the sacred Pranava is well delineated by the author. Invocation of divinity to the idol is yet another item that receives his attention. Various poses of the hand and their varieties are scrupulously described. Other Mudrās include those of Garuda, Surabhi, Samsthāpanī, Sannirodhani, Cakra, Śaṅkha, Gadā, Padma, etc., which are required to be shown during ceremonies. Poses for Prānāhuti, Upahāra, Bali and other rites are also enumerated. The treatise comes to a close by narrating the rituals for Puṣpāñjali—a very common item for the evening worship in temples.

In the concluding stanzas the author reveals his name parentage, date etc. In a stanza formed as Cakrabandha the words, 'Nārāyaṇakṛta' and 'Tantrasamuccaya' are represented. The purpose of composing the treatise is mentioned as narra-

ting the modes of rituals to propitiate deities. Referring to himself as 'Ravijanmi', born as the son Ravi in the last stanza the author concludes his well-written manual on Tantra.

The Sources

As the very name suggests the treatise is only a compendium based on several early sources. This has been made clear by the author in one of the last stanzas of the work. The following statement deserves our notice :

सोऽयं तन्त्रमिवं व्यधाद् बहुविधाद्-
उद्धृत्य तन्त्रार्णवात् ॥

He has referred to his sources as 'Tantrārṇava' meaning an ocean of Tāntrika treatises. From this it is clear that he must have perused a host of treatises pertaining to the field. Here and there he has referred to 'Āgama' and 'Kalpa' without specifying the work. Further the nature of his work does not permit him to quote directly from his predecessors. He has imbibed their views and expressed them in his own way that leaves nothing to be desired.

The Vimarśinī commentary by his son has mentioned the following works by name and quoted from them to explain the views of his father. The works mentioned are : Kāśyapiya, Mayamata, Prapañcasāra, Prayogamañjarī, Isānaśivagurudevapaddhati, Kriyāsāra, Viṣṇusamhitā, Murarīnibandhana, Skandasadbhāva, Pāśupata and Sāttvatasamhitā. Some of these are by the authors of Kerala while others must have been popular in this region. It can be assumed that the author of the Tantrasamuccaya must have drawn upon them for his sources.

The fact that it is not an original treatise is admitted by the author himself and supported by his commentators. Still his originality consists in the epitomisation and wonderful arrangement of the very essential topics. The work is conceived as a practical manual for use in the temples of Kerala

and the deities dealt with in the work are commonly found consecrated in the temples of the region.

The popularity of the work

The Tantrasamuccaya is perhaps the most popular work of its kind in Kerala especially as it is still followed by the priests performing rituals in temples. The rituals for the popular deities are well arranged and discussed. All aspects of Tantra required to be performed by the priests are clearly enunciated.

The brevity of the work also helped much towards its popularity. While the encyclopaedic treatise of Īśānaśivagurudeva consisted of 18000 stanzas, the Tantrasamuccaya contains only 1801 verses excluding Mantras—just one tenth of the predecessor's work. In the arrangement of topics there is no similarity between the two authors. In this respect Nārāyaṇa is more closer to Ravi, the author of Prayogamañjarī who has dealt with these topics in greater length in twenty-one Paṭalas.

In spite of the fact that more than a dozen authors have contributed treatises in the field after the composition of Tantrasamuccaya, none could outshine Nārāyaṇa. The practical approach of the author is a decisive factor in the popularity of the work. Overlapping is scrupulously avoided as also the repetition of ideas. Mastery over the subject gives him considerable advantage over the others. He could afford to be brief since he had in mind a commentary on it which his own son produced at his instruction. The work is likely to remain without a parallel even in future.

COMMENTARIES

Compared to the other treatises on Tantra like Prapañcāsāra Prayogamañjarī and Īśānaśivagurudevapaddhati, the Tantrasamuccaya of Nārāyaṇa is a brief manual giving only the very essential aspects of the subject. The author himself has indicated this in his introductory stanzas. The fact that

his own son and disciple have attempted to compose commentaries at his suggestion amply explains this position. There are two Sanskrit commentaries on the treatise, viz., the *Vimarsini* of Śaṅkara and the *Vivaraṇa* of Kṛṣṇa Śarmā. Both of them had studied the text under the author himself.

Vimarsini

Śaṅkaran Nampūtiri, the author of the *Vimarsini* commentary was the son and disciple of the author. He begins his commentary with a stanza in salutation of the seven deities whose rituals are described by his father in his text. The following is the stanza :

हरीशेशहरिस्कन्दवर्गायगणपादमना ।

मूर्तिभेदेन पूज्याय नमोऽस्तु परमात्मने ॥

The deities mentioned are : Hari ('Viṣṇu', Īśa (Śiva), Īśahari (Śaṅkaranārāyaṇa), Skanda (Subrahmaṇya), Durgā (Bhadrakālī), Ārya (Śāstā), and Gaṇapa (Gaṇapati). Further the last word viz., 'paramātmā' is interpreted as suggestive of the name of his father as is evident from the opening passage of the commentary.

अथ खलु नारायणाख्यः परमपुरुषः स्वस्वागमेषु पूयक् पूयगवस्थितं तन्त्रं तत्कर्तृणां युगपदेवावगमनायैकत्रैव समुच्चिच्चोषया तन्त्रसमुच्चयाख्यं ग्रन्थं कर्तुंकामः—

Thus the stanza contains a salutation to his father also who composed the text putting together the ideas available in the different manuals pertaining to different deities. The benedictory stanza closely follows the third stanza of his father which refers to the seven deities.

श्रीशेशशेशहरिमुम्भजिवाम्बिकेय-

विघ्नेशभूतपतिनामविभिन्नभूमनः ।

वक्ष्ये परस्य पुरुषस्य समानरूप-

मर्चाविधिं सह पूयक् च विशेषपुञ्जम् ॥

The deities mentioned in the stanza are : Śrīśa (Viṣṇu), Iśa (Śiva), Seśabari (Śaṅkaranārāyaṇa), Sumbhajid (Durgā), Āmbikeya (Skanda), Vighneśa (Gaṇapati) and Bhūtapati (Śāstā).

Śaṅkara in the course of his Vimarśinī commentary has quoted from several earlier authoritative works belonging to the field. This is in support of the views expressed by his father in his text. The following are the authors and works quoted in the Vimarśinī commentary :

Amarakośa, Upahāraprakāśikā Rgvidhāna, Kāvyaadarśa, Kāśyapiya, Kriyāsāra, Gurudeva, Nāradyapaddhati, Nibandhana, Parāśara, Pāsupata, Pitāmaha, Prapāñcasāra, Brahmarātra, Bhagavadgītā, Bhāgavata Bhāskariya, Mañjari Mayamata, Ratnāvali, Viṣṇusamhitā, Sanandaprasāna, Sāttvata, Skandasadbhāva, Skandasamhitā and Skānda (Nāndi-prokta).

Some of the works are of Kerala origin and authoritative. Prapāñcasāra of Śaṅkara has influenced almost all later writers. Mañjari stands for the Prayogamañjarī of Ravi, the manuscripts of which are available in Kerala. Gurudeva is none other than the Iśānaśivagurudeva, the author of Tantrapaddhati. Mayamata and Kriyāsāra are two popular manuals used by Kerala authors. The above list of works is suggestive of the scholarship of the commentator.

While explaining the last stanza of the text, Śaṅkara has clearly explained his parentage stating that his father Nārāyaṇa was the son of Ravi. The commentary is concluded with the following stanza :

यस्य हि तन्त्रसमुच्चय-
रचनाल्लोके समुत्थिता कीर्तिः ।
तत्पुत्रेण कृतं
शङ्करनाम्ना विमर्शिनी व्याख्या ॥

The stanza records that the author of the Tantrasamuccaya has won considerable acclaim even during his life time.

According to some scholars, Nārāyaṇa Nampūtiri of Puliyaṇnūr who composed the Hārīṇī commentary on Viṣṇu-saṃhitā was a disciple of Śaṅkara.¹ But there is no evidence in the commentary to propagate such a view. Similarly Śaṅkara is silent about the Vivaraṇa commentary by the disciple of his father. Both the commentaries differ on certain points. On certain instances even the text differs in the two commentaries suggesting the existence of divergent readings. One is at a loss to ascertain whether the son is to be taken as the final authority or the disciple who also had personal contacts with the author.

Vivaraṇa :

The Vivaraṇa is an elaborate commentary on the text. The author is one Kṛṣṇa Śarmā though the name is not mentioned anywhere. The commentator has referred to his teacher in the beginning of his commentary as follow :

नमो हरिहराद्यख्यजगद्विख्यातमूर्तये ।
 देवायार्चयमानेभ्यो भोगानुग्रहदायिने ॥
 गुरुन् गणाधिराजञ्च नत्वा गुरुनिदेशतः ।
 तत्कृतं विवरितस्यामः स्फुटं तन्त्रसमुच्चयम् ॥

From the statement it is clear that the commentator was a close disciple of the author of the original text. While commenting on the second stanza of the text, the author of Vivaraṇa states :

अत्र च गुरुदिवाकरेति द्विवाकरो नाम निजगुरुः, तथा रविर्नाम स्वपिता च परिगृह्यते ।

He has quoted from works like Aṣṭādhyāyī, Īśānaśivaguru-devapaddhati, Upahāraprakāśikā, Viṣṇusaṃhitā and Saparyāsaptaka. It is held that the commentator identified with Kṛṣṇa Śarmā by some writers was a Nampūtiri Brahmin

1. E.V. Raman Nampūtiri, Trivandrum Malayalam Series No. 68, intro., p. 117

belonging to Kainikkara Kaladi house near Guruvayur. The members of this illustrious family used to train Tantrins in their profession.

Authorship of Śeṣasamuccaya.

Śeṣasamuccaya¹ is a Tāntrika manual purported to complete the scope of the treatise of his teacher Nārāyaṇa who had only dealt with the rites relating to seven deities. The work attributed to the authorship of Kṛṣṇa Śarmā by some historians of Kerala Sanskrit literature deals with the modes of worship and other details regarding some other deities like Brahmā, Sūrya etc.² The following stanzas occurring at the beginning refer to the deities and the purpose of the author in composing the work :

ब्रह्मार्कवैश्रवणकृष्णसरस्वतिश्री
शौर्यप्रजा ददतु काल्यपि मातरो मे ।
क्षेत्राधिपोऽथ रुजिद गिरिशदिरूपा
इन्द्रादयोऽपि नमतेऽभिमतं प्रसन्नाः ॥
गुरुन् प्रणम्याथ गुरोर्निदेश-
वेयां प्रतिष्ठाप्यभिधीयतेऽत्र ।
स्वतन्त्रके साङ्गनिरङ्गभिन्ने
बह्वेकवेरेऽपि विशेषयुक्तम् ॥
योऽयं तन्त्रसमुच्चयो गुरुकृतो यत्तत्र सारग्रहात्
तच्छिष्टागमसारसंग्रहतयेहारभ्यमाने ततः ।
ग्राह्यं शेषसमुच्चये मुकुशलैः सामान्यकर्माखिलं
योऽज्ञाद्येषु विशेष एव निखिलः सुव्यक्तमत्रोच्यते ॥

The first stanza enumerates the names of the deities as Brahmā, Āditya, Kubera, Kṛṣṇa, Sarasvatī, Lakṣmī, Gaurī, Jyeṣṭhā, Bhadrakālī, Mātṛs, Kṣetrapāla, Rurujit, Śiva and

1. Śeṣasamuccaya with the Vimarsini com. of Śaṅkara Trivandrum Sanskrit Series No. 166, Trivandrum, 1951.
2. Ullūr S. Parameswara Iyer, Keralasāhityacaritram, Vol. II, p. 65, V. Rajarajavarma Raja, Keraliyyasamskṛta-sāhityacaritram, Vol. III, p. 581.

lords of the quarters like Indra. It may be noted that Vatakkumkur Rajarajavarma Raja has explained the words "Kālyapi mātaro me" to mean that the author was the son of a lady called Kali.¹ This view is rather fanciful. The Vimarśinī commentary has explained the stanza in details and expounds the words as "kālī. bhadrakali; mātaro vīrabhadraganapatisahitāḥ prasiddhā eva". The second stanza makes it clear that the commentator was instructed by his own preceptor to compose the works. The third stanza states that the work Śeṣasamuccaya is complementary to Tantrasamuccaya written by his teacher.

It may be noted that Dr. P. K. Narayana Pillai who edited the work Śeṣasamuccaya in the Trivandrum Sanskrit Series has maintained that its author was Śaṅkara, the son of Nārāyaṇa. In his introduction to the edition he has put forward his arguments for the identification. He has shown that Śaṅkara has borrowed many stanzas from Tantrasamuccaya and has provided a list of such stanzas. The editor quotes the third stanza and explains it in support of his view. The expression "gurukṛta" is interpreted as "asmad gurubhir viracitāḥ" (composed by his own guru). From this it is almost certain that the author of the text and the commentary was one and the same person. Further, we understand from the commentary that the author has written a commentary on Tantrasamuccaya. Two commentaries of the Tantrasamuccaya are known, viz. the Vimarśinī and the Vivaraṇa. As the commentary on Śeṣasamuccaya is also called Vimarśinī it is quite possible that the author was the same as the author of the Vimarśinī on Tantrasamuccaya. From the stanza :

यस्यहि तन्त्रसमुच्चय

रचनाल्लोके समुत्थिता कीर्तिः ।

तत्पुत्रेण कृतेयं

शङ्करनाम्ना विमर्शिनी व्याख्या ॥

1 V. Rajarajavarma Raja, op. cit., p. 581

It becomes clear that the Vimarśinikāra's name was Śaṅkara and he was the son of Nārāyaṇa, the author of the Tantrasamuccaya. So we are warranted in understanding the expression "gurukṛta" as "written by (my) father". In view of these facts it is almost beyond doubt that Śaṅkara, the son of Nārāyaṇa who wrote the Tantrasamuccaya in the first half of the 15th century A. D., was the author of the Śeṣasamuccaya and its commentary Vimarśinī".

Whoever may be the author of Śeṣasamuccaya, Śaṅkara, the son of Cennās has composed a commentary on Śeṣasamuccaya also. This commentary too is named Vimarśinī, which begins as follows :

श्रीमद् गुरुन् गणेशं
ब्रह्मादीर्देवताञ्च नत्वाय ।
शेषसमुच्चयविषयां
विमृशामि यथामति व्याख्याम् ॥

Further Śaṅkara observes that the work is purported to be complementary to the one by his own father.

अत्र खलु ग्रन्थकृत् सप्तविधतन्त्रप्रतिपादकात् तन्त्रसमुच्चयाख्यात् ग्रन्थादवशिष्टानि ब्राह्म्याणि विषयाणि तन्त्राणि समुच्चित्य प्रतिपादयितुमिच्छन्नादो तदविघ्नसमाप्त्यादि प्रयोजनाय ता एव देवता उद्दिष्टादिषः प्रार्थयते ।

The author of the Vivaraṇa commentary is referred to by his disciple Nārāyaṇan Nampūtiri of Toshānūr in his treatise called Anuṣṭhānasamuccaya on the installation and worship of the common deities in Kerala. The work consists of nine Paṭalas. The following stanzas deserve our attention :

सुसमाहित धीनेत्रमज्ञानपटलं महत् ।
कृपया यः कृषति तं वन्दे कृष्णाभिधं गुरुम् ॥
श्रीमातृदत्ततनयं कर्णाम्बुराशि-
निष्पन्दधर्ममधुसम्भ्यम्भारविन्दम् ।
नारायणं नलिननाभपदारविन्द
माध्वीमधुव्रतमहं शणं व्रजामि ॥

Kṛṣṇa mentioned in the first stanza is to be identified with

the author of the Vivaraṇa commentary on the Tantrasamuccaya.

It is evident that both the Sanskrit commentaries, viz., the Vimarśinī and the Vivaraṇa respectively of Śaṅkara and Kṛṣṇa are authoritative. While the former is written by the son of the author, the latter is composed by a disciple who further fulfilled the desires of his preceptor by writing other works also in the particular field.

Malayalam Commentaries :

(1) Maheśvara Bhaṭṭatiri, a Kerala Brahmin belonging to Kulikkāṭṭu Illam in the present Tiruvalla Taluk of Central Kerala has composed the Malayalam commentary on the Tantrasamuccaya. He lived between 970 and 1040 Malabar Era equivalent to 1795-1865 A.D. Besides the present work he has also composed (i) a commentary on the Śeṣasamuccaya of Kṛṣṇa Śarmā, the son of Nārāyaṇa, (ii) an independent treatise on Tantra in Malayalam by name Kulikkāṭṭu Pacca, (iii) an elucidative account of the Tantrasamuccaya in the Vernacular style Tantrasamuccayārthatātparyam and (iv) Jirṇoddhāraṇa, probably a work on the renewal of mutilated idols and temples. He is also credited with some works in the field of Astrology.

Maheśvara, the commentator was a Tantrin or priest of the highest order installing and often making idols for various temples in Kerala. His family enjoyed traditional rights in many temples of the region. He was the eldest of the five brothers in the family and had three sons and four daughters.

The Malayalam commentary is based on the Vimarśinī commentary in Sanskrit by Śaṅkara and the Vivaraṇa commentary also in Sanskrit credited to the authorship of Kṛṣṇa Śarmā. He begins his Vernacular treatise with the following stanza in Sanskrit :

विश्वेशेशःक्युताम्बागुहगपतिशास्त्राख्यया ह्यातमूर्ति
 नत्वात्मानं परं तं श्रुतिशिरसि गतं सच्चिदानन्दरूपम् ।
 श्रीमन्नारायणाख्यद्विजवरविदुषैकत्र तन्त्रं समुच्चि—
 स्याद्वद्वं व्याकरिष्याम्यहमिह विदुषां भाषया तोषजाय ॥

The author seems to refer to his commentary as *Tantra-samuccayabhāṣā* as the evident from the remarks occurring at the end of each of the twelve Paṭalas. For instance the remark at the end of the first Paṭala reads : “Iti Tantra-samuccaya bhāṣāyam prathamah patalah samāptah”. But the vernacular verse which follows the Sanskrit stanza quoted above refers to the commentary simply as ‘Vivṛti’ The stanza is as follows :

वन्दिच्छु वारणमुखं विरबोटु वार्णी
 कुन्दप्रभां भगवतीं गुरुनायनेयम् ।
 चेम्मे समुच्चयमतिनिह भाषयायि
 निमिष्यतिप्यन् विवति त्रिनियन्होजान् ॥

There are two more vernacular stanzas in which the commentator salutes his tutelary deities and pays homage to his teachers.

The Sanskrit stanza which forms the benedictory verse has in fact indicated the subject matter of the original treatise which deals with the modes of worship of seven deities viz., Viṣṇu, Śiva, Śaṅkaranārāyaṇa, Durgā, Subrahmaṇya, Gaṇapati, and Śāstā. The original author has stated the idea as follows in the third stanza of the work :

श्रीशेशेशहरिशुम्भजिदाम्बिकेय-
 विघ्नेश भूतपतिनामविभिन्नभूम्नः ।
 वक्ष्ये परस्य पुरुषस्य समानरूप-
 मर्चाविधिं सह पृथक् च विशेषयुक्तम् ॥

Maheśvara has composed this valuable commentary in the order of construction of the stanzas. On certain occasions he has quoted from Kerala works like Śilparatna of Śrikumāra, the Vimarsinī commentary of Śaṅkara and the Vivaraṇa of Kṛṣṇa Śarmā, Prapañcasāra, Kalaśacandrikā etc. He has also quoted from various Āgamas to explain the idea clearly. His language is lucid and simple. The commentary is very valuable in that it has helped generations of priests to understand the principles and has made the work as a guide to the practising preceptors.

(2) There is a second Malayalam commentary which is incomplete in that it deals with only the second Paṭala of the treatise. The only manuscript of the commentary was obtained from a royal house at Alwaye in Kerala. The commentator seems to have been an authority on temple architecture. The Ālangāṭṭu family of Kings were famous for their erudition in architecture and the commentator must have been a member of this family. The language is old Malayalam.

Both the Malayalam commentaries were published from Trivandrum Manuscripts Library along with the text. The commentaries were printed in three volumes in the Trivandrum Malayalam Series as Nos. 64, 66 and 68 in 1941, 1942, and 1945 respectively.

EDITIONS

The Tantrasamuccaya has been edited thrice by different scholars with useful commentaries. The details of the editions are as follows :

(1) Mahāmahopādhyaya Dr. T. Gaṇapati Sastri brought out the work for the first time in the Trivandrum Sanskrit Series in two volumes. His edition also contained the commentary called Vimarsinī composed by Śaṅkara. Part I of the work consisting of Paṭalas 1 to 6 appeared as TSS 67 and published from Trivandrum in 1919. The second part inclu-

ding Paṭalas 7 to 12 appeared as TSS 71 and issued from Trivandrum in 1921. Thus the credit for publishing this important work for the first time goes to the renowned editor of the Trivandrum Sanskrit Series.

(2) The work was also edited in the Trivandrum Malayalam Series in three parts with a Malayalam commentary by Kuzhikkāṭṭu Maheśwaran Bhaṭṭatiri. Part I issued as TMS 64 in the year 1941 contained Paṭalas 1 to 4 and was edited by Dr. L.A. Ravivarma. The same editor brought out Part II issued as TMS 66 in 1942 containing Paṭalas 5 to 8. Part III consisting of Paṭalas 9 to 12 was edited by Prof. V.A. Ramaswami Sastri as TMS 68 in 1945. The third part contains a lengthy and useful introduction contributed by E.V. Rāman Nampūtiri, who worked as a Pandit in the Library. The edition contains Sanskrit text in Malayalam script along with the Malayalam commentary.

(3) The third and last edition of the work included two useful Sanskrit commentaries, viz ; the Vimarśinī of Śāṅkara and the Vivaraṇa of Nārāyaṇaśiṣya—a disciple of the author of the original text. He is identified by some scholars as Kṛṣṇa Śarmā. This edition was brought out in three parts. Parts I containing Paṭalas 1 to 4 was edited in 1945 by Prof. V.A. Ramaswami Sastri and part II including Paṭalas 5 to 8 was brought out in 1953 by Shri K.S. Mahadeva Sastri, Part III of the work incorporating Paṭalas 9 to 12 was issued in 1962 by Dr. K. Raghavan Pillai. The three parts were issued as Nos. 151, 169, and 200 of the Trivandrum Sanskrit Series.

All the three editions of the work were published from Trivandrum under the auspices of the Trivandrum Manuscripts Library, an institution maintained by the University of Kerala (formerly University of Travancore). No further editions or reprints appeared till this day.

The present edition containing the Vimarśinī commentary of Śaṅkara is a reprint of the first edition in two parts published by T. Gaṇapati Sastri (now bound in one volume). The work remained out of print for a long time and it is hoped that the present edition with a detailed general introduction will be welcomed by scholars interested in Sanskrit studies and researchers working in the different aspects of Indology.